

To affirm that the perpetual gravitational pull on the planet earth by all of the components of the cosmos of which the earth is a component--particularly the gravitational pull of the moon and the sun--can affect the dialectical psychical perspective of the creator of autonomous-aesthetic phenomena with reference to a given content for art does not mean it must be understood that the gravitational pull on any given spatial coordinates on the planet earth is perpetually of the same strength certainly not. Consider two facts: (1) twice each month (at new moon and at full moon) the sun the moon and the earth are literally lined up the result being that the pull of the sun on the earth coincides with that of the moon on the earth (2) twice each month (when the moon is in its first quarter and when it is in its third quarter) the moon the sun and the earth form the points of a triangle the result being that the pull of the sun on the earth works at cross-purposes to that of the moon on the earth--the tides during the new moon and the full moon are--not surprisingly--higher than they are during those times when the moon is in its first and third quarters). Think about six works of art that were created by artists using psychical levers-for-creation whose fulcrum positions announced themselves to those artists while they were spatially situated between 48 degrees and 50 degrees latitude North and between 2 degrees and 4 degrees longitude East during the third decade of the nineteenth century think for example about Eugénie Grandet of Honoré de Balzac, La Chartreuse de Parme of Stendhal, Monsieur Bertin of Jean Auguste Dominique Ingres (1832, 45 3/4" X 37 3/8", Louvre), Le Ventre législatif of Honoré Daumier (1834, lithograph, 11" X 17", Collection Carl Ziegler, Philadelphia, PA), Benvenuto Cellini of Hector Berlioz, Nocturne in E-flat Major, Opus 9 No. 3 of Frédéric Chopin and ask yourself (1) which if any of those works of art were created by artists utilizing psychical levers-for-creation whose fulcrum positions announced themselves to the artists in question when the earth the moon and the sun were literally lined up the result being that the pull of the sun on the earth coincided with that of the moon on the planet earth (2) which if any of those works of art were created by artists utilizing psychical levers-for-creation whose fulcrum positions announced themselves to the artists in question when the pull of the sun on the earth worked at cross-purposes to that of the moon on the earth (3) which of those works of art are first-quarter forms? third-quarter forms? new-moon forms? full-moon forms?